

## **Performances of works from VALE (CD), and new compositions by John Croft, The Warehouse, London**

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Published: 21/08/2017

Version created as part of publication process; publisher's layout; not normally made publicly available

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*Dyfyniad o'r fersiwn a gyhoeddwyd / Citation for published version (APA):*

Craig, R. (Other), & Croft, J. (Other). (2017). Performances of works from VALE (CD), and new compositions by John Croft, The Warehouse, London. Performance

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Entwined: new chamber music  
Mon 21 August 2017, 19:30 – 21:30 BST

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DATE AND TIME

Mon 21 August 2017  
19:30 – 21:30 BST  
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LOCATION

The Warehouse  
13 Theed Street  
London  
SE1 8ST  
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DESCRIPTION

Solo and chamber works performed by Cora Schmeiser (soprano), Richard Craig (flutes), Emma Richards (viola), Alice Purton (cello) and Diego Castro Magaš (guitar).

PROGRAMME

Evan Johnson *émoi*

Liza Lim *Invisibility*

James Erber *Am Grabe Memphis Minnies*

John Croft *Deux méditations d'une furie*

Iannis Xenakis *Embellie*

Esaias Järnegard *Psalm*

John Croft *Seirēnes*

This programme is presented by several of the leading international performers of contemporary music. Richard Craig (flute) has commissioned and premiered a wide range of new repertoire for the flute – his solo album *INWARD* was nominated as the only classical music disc for the Scottish Album of the Year in 2012. Three of the works in this concert have been recorded for his latest CD, *Vale*. Soprano Cora Schmeiser's work ranges from mediaeval to contemporary music – her recent disc *hier und dort* ranges from the music of Hildegard von Bingen to the avant-garde recitations of Beth Anderson. Emma Richards (viola) and Alice Purton (cello) are both founder members of Manchester-based new music ensemble Distractfold, the first ever UK ensemble to be awarded the Kranichstein Prize for Interpretation at the 47th International Summer Course for New Music in Darmstadt. Chilean guitarist Diego Castro Magaš is a leading interpreter of new solo repertoire, performing widely in concerts and festivals in Europe and Latin America – his recent CD *Shrouded Mirrors* includes premiere recordings of works by Michael Finnissy, Bryn Harrison, Matthew Sergeant and Wieland Hoban.

The sirens are 'entwiners' (from the Greek *seirao*, to bind or entwine). In John Croft's *Seirēnes*, whose four movements are heard here together for the first time, the title refers to the way in which the various lines twist together and entangle to form a single, slower melody, and to the way that the fragile melody is carried on waves of sound, like the song of the sirens on the waves of the sea. In Liza Lim's *Invisibility*, the hair of the bow is literally entwined around the wood, creating variable friction against the strings, and yielding a mobile and unpredictable array of sounds with each movement of the bow. In the two works for soprano and low flute, Esaias Järnegard's *PSALM* and John Croft's *Deux méditations d'une furie*, the strands of the voice and the flute combine, draw apart, and merge, again reflecting the idea of entwining, and of a voice carried by the wind. In Evan Johnson's *émoi* it is the flautist's own voice that we hear extending the gestures of the instrument. A different kind of two-part texture is found in James Erber's *Am Grabe Memphis Minnie*, a reimagined two-part invention

James Erber's *Am Grabe Memphis Minnies*, a variegated two-part invention, employing a range of techniques to alter the timbre of the solo guitar, while Iannis Xenakis's *Embellie* explores the extremes of technique of the solo viola, whose many threads of activity coalesce from time to time into folk-like melodies.

<http://www.coraschmeiser.nl>

<http://www.richardcraig.net>

<http://www.emmarichards.net>

<http://alicepurton.simpl.com>

<http://www.diegocastromagas.com>

More information available from [johncroft.eu/entwined](http://johncroft.eu/entwined)



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